

\$2 million . . . poof!

Government comes back for it's money

by Catherine Bainbridge and Theodora Welch

Surprise! As of yesterday, McGill has two million dollars missing from its budget.

Last March, the Québec Department of Education promised the province's three English-language universities, McGill, Concordia and Bishop's, an extra \$4 million to offset underfunding. On Tuesday, Yves Berubé, Minister of Education, took his \$4 million back. At a press conference, he retracted the offer.

Today, John Armour, McGill's Vice-Principal Finance, is helpless to reorganise McGill's shattered finances.

"We expected this money and it was built into this year's budget," he said. "There is no chance of adjusting it half way through our fiscal year."

McGill will now run a deficit of \$5 million, up from the already high projected figure of \$3 million.

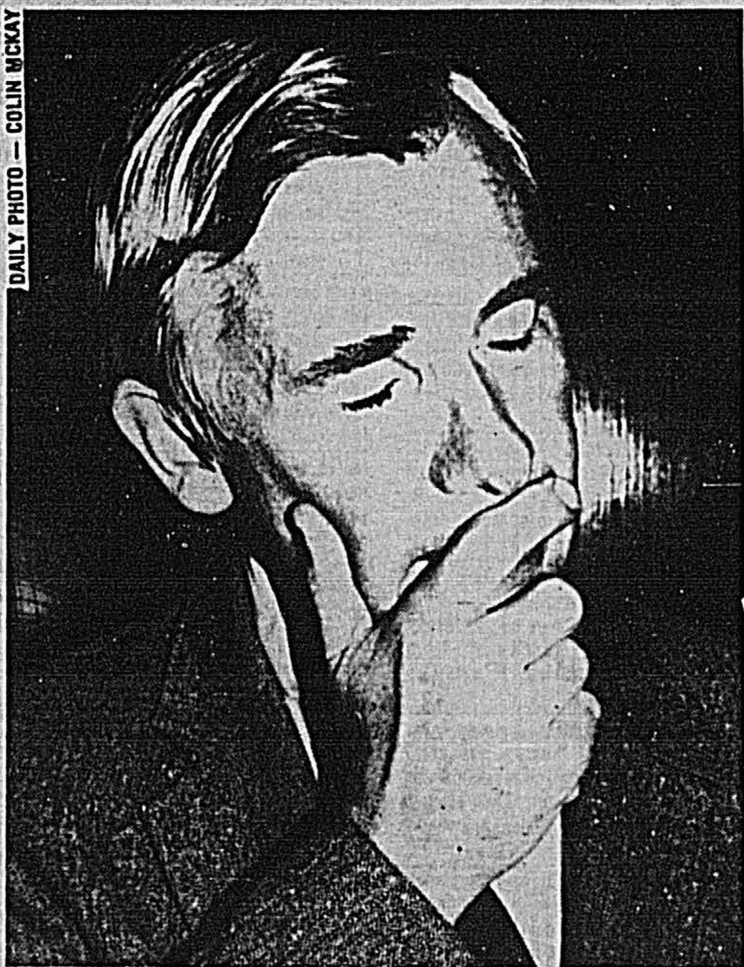
The administration is left with few options for recovery. According to Armour, private donors will not fund a deficit. This leaves the university with two choices — appealing to the government for money or more

budget slashing next year.

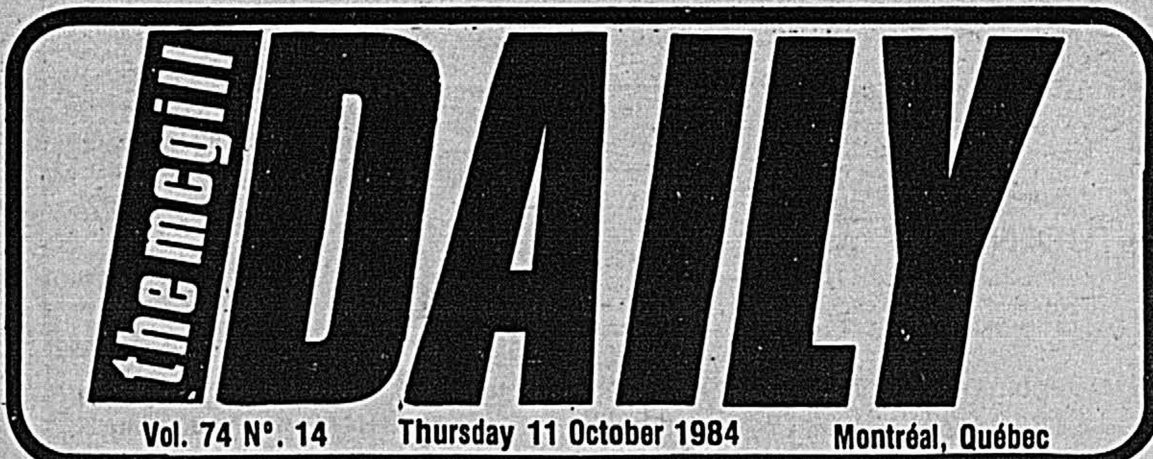
If the university chooses more cuts, Armour said no one will know what will vanish "until we make our new budget in June." The cuts will have to be severe. "Our budget has already been stripped of all unnecessary items," he said.

The \$4 million Man
Principal David Johnston saw Berubé's original \$4 million promise, "as a particularly courageous step by the PQ because they were funding

please turn to page 7



Principal Johnston ponders lost millions.



Vol. 74 N°. 14

Thursday 11 October 1984

Montréal, Québec

'Don't eat too much jam'

Dean MacLachlan explains risks of military research

by Colin McKay, Albert Nerenberg and Mark Smith

"Research is a good thing. It's like strawberry jam; but if you eat too much of it, you get sick."

That's McGill's Dean of Research, Gordon MacLachlan's way of explaining that scientific research, like all good things, can be abused. This is his response to the current military research controversy at McGill.

However, as far as MacLachlan is concerned, the ethics of military research is a matter of individual conscience — up to the individual professor.

The Dean has, so far, ignored a McGill faculty and employees' organisation's call for the establishment of an "ethics committee" to monitor military contracts. MacLachlan told *the Daily* yesterday "to my

committee.

Shrage said the campaign to set up an ethics committee depends on an answer from the university administration.

Fuel Air Explosions

When asked about National Defense funded research by two McGill professors into fuel air munitions, an anti-personnel weapon, MacLachlan said he sees no reason to take action.

Radio McGill gets board not bored

by Helen Ward

The McGill Student Society (MSS) has finally come through with funds for Radio McGill's new control board.

MSS granted permission to include a control board, estimated at \$14,400, in the Radio McGill budget last Wednesday.

At first funds for the board had been refused. "We initially saw it only in terms of a huge investment," said Yat K. Lo, VP Internal.

Radio McGill representatives asked for another meeting to present their case, and were successful. Station Manager Norman MacKay said "the first

time, they did not realize how crucial it was."

Without a control board all broadcasting must be done live. Now shows and ads can be pre-taped ensuring a "better, more professional sound" he said.

"Everyone is jumping around — they're really happy."



MacLachlan
Research: strawberry jam

knowledge, the matter has not been officially raised."

Last spring, MacLachlan received a proposal from McGill Employees for Nuclear Disarmament (MEND), recommending the formation of an ethics committee to screen military research.

According to MEND spokesman Dr. Eric Shrage, MEND only received notice from MacLachlan that their proposal was forwarded to the Senate's Propriety of Research and Academic Freedom Sub-



Permaul
Research: death

"Their answers have so far satisfied me," he said referring to the professors.

MacLachlan is responsible for approving all research contracts at McGill. Currently, MacLachlan is the final authority on all grants and contracts.

"I'm no expert," he said. "Literally thousands and thousands of contracts come through this office every year."

According to MacLachlan, any ethical questions in research at McGill are solely the respon-

please turn to page 7



Radio Mirth: from left to right; David Reid (Production Manager), Mel Frenette, Norman Mackay (Station Manager), Claire Crossen, Stephen Lamont.

DAILY PHOTO — COLIN MCKAY

DAILY PHOTO — OWEN EGAN

CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.
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341 — APTS., ROOMS, HOUSING

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Garage Sale Saturday Oct 13 and Sunday Oct 14. Also two bedroom sets and kitchen table and chairs. Everything in good condition. 877 95th Ave., Laval. Prices negotiable. Call 687-0460.

372 — LOST & FOUND

LOST — Burgundy wallet on Oct. 1st at 6pm near Gert's or Redpath Lib. Please call Todd at 937-0443 or leave message at 483-4519.

Lost 1 pair green glasses in Burgundy "Budget Optical" case—call W.M. 286-8282.

374 — PERSONAL

HEI OG HAAI Norskstalekvinnestudent (X-folkhøgskole elev) som savner norgensjø-jaevli. Vil gjerne dele samtalermomenter og kulturpolitikk og allmultigrar kanbyttetorengelsklimer. Ringomkveld Annie 845-8303. Sjaas!

385 — NOTICES

Bridge enthusiasts: a duplicate bridge tournament will be held at Thompson House, 7:00 pm, October 11th at Thompson House, 3650 McTavish. (Sign up by Thursday afternoon!!!).

Marty Bear is a free wheeling one man show who has performed at 500 plus universities in Canada and USA. Newsweek called him "one of the most recommended acts in the nation." Catch Marty Bear Wed. Sept. 17th, 7:30 pm. Douglas Hall Dining Room. Adm \$1.50.

You've seen the movie, you've read the book — now hear the man — Billy "Midnight Express" Hayes tell his story. Midnight Express movie at 7:00 pm with lecture by Billy Hayes to follow. Thursday Oct. 18, FDAA. Admission \$4.00 (McGill ID) \$5.00 (General public).

The Sisters are coming! Together, Live in concert THE SEVEN SISTERS and THE BEVERLY SISTERS. Saturday, Oct 13, 8:00 pm, Union Ballroom Admission: \$3.00 (advance tickets at Sadies I with McGill ID. \$4.00 (at the door-McGill ID) \$5.00 general public.

Graduate Information workshop. Discussions include selection of graduate program, references, resumés and applications. Friday, October 12th, 12:00-2:00. Student Services, Room 203, Sign up: 392-5119.

Assertive training group. Be effective in your environment. Discussions, role-play, exercises, begins Monday, October 15th, 6 sessions, 12:00-2:00. Counselling service. Sign up: 392-5119.

Sunday worship at 10:30 a.m., St. Martha's-in-the-Basement, 3521 University. All welcome; Brunch follows. Chris Ferguson for more information — 392-5890.

DROP-IN with Chris Ferguson, Presbyterian/United Church Chaplain. Mondays 10 a.m.-12 noon. OPEN DOOR policy for informal conversation, and/or counselling. Chaplaincy Service, 3484 Peel, 392-5890.

387 — VOLUNTEERS

Montreal Neurological Institute. It's not too late for you to join our volunteer programme. If you are interested in donating 2-3 hours of your time per week, please phone John (288-0463) or Regina (845-4546) today.

Wanted: Volunteers to participate in a research study in the field of positron emission tomography. Monetary compensation. For more information, call 284-4588.

The Daily still needs writers. No experience necessary, just come down to Room B-03 in the Union and talk to the person at the front desk.



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VARIETY

the Supplement

listingsl

Yes, the listings are short this week. That's because we haven't been getting any "best bets" from people. Our intention is not to simply regurgitate pamphlets and other publicity. What we want is good, short, but critical listings from YOU about what's going on around Montréal. I expect to see the Listings envelope in Union B03 filled by next Wednesday. **ART:**

A Call to Humanity: Until the 19th of October at espace OBORO, and at the Concordia Fine Arts Pavillion from October 22 through November 1, **A Call to Humanity** will be in exhibit. It is a collection of paintings, poems, and photography by sixty artists whose themes deal with important issues such as apartheid, the arms race, and pollution. This event, or series of events, are definitely worth seeing, and promise to be thought, if not action, provoking.

Through October 19 at espace OBORO, 3981 St. Laurent, N° 499, 12h30 to 18h00. October 22 to November 1 at the Fine Arts Pavillion of Concordia University, 1395 Dorchester West.

FILM

The Man Who Knew Too Much: Yes, a plug for yet another classic Hitchcock flick. But you can't lose with Hitchcock, especially not with this thriller which stars James Stewart and Doris Day.

Friday, October 13, through Sunday, October 16, nightly at

CONRADS

EARS

Exciting Brian, Sensitive Brian, color co-ordinated Brian. **Brian Mulroney** always took the trouble, before he visited his mistress in Sorel, to phone her and ask a question. He queried what color sheets were on the bed, whether they were deep olive, naughty black or red menace, and then got the appropriate matching color negligé so he could arrive with a "surprise."

An ominous mist hangs over McGill. **Sam Kingdon**, known as the administration's "little General", has decreed a ten per cent tax and a dollar a case handling charge for all beer served on campus or by McGill organisations. This gift will be passed onto the students at many campus events, including **fraternity** or **residence** parties, or where any student organisation has to buy from the beer dictators, the administration, which means everywhere on campus and many places off.

It's rumoured that the administration will also lay down minimum beer prices for all events at McGill. Both beer blasphemies will discourage students from holding campus events which have any kind of beer orientation.

Paul McKay candidate for year 1 representative to the **Political Science Students Association** is on a journey which smacks of Arthurian legend:

"I'm on a quest to find out what Political Science is. I've asked professors, I've asked students, and nobody seems to know."

"That's why I'm running," he proclaims proudly to the Leacock building.

We can only wish him luck in his voyage where pseudo-philosophies, dastardly diplomats, and somnabulence certainly await him at every turn.

I've received a strange rambling manifesto from an organisation identifying itself only with this mark:



The message includes references to **the Alley** canopy (the new bar in the union basement which, incidentally, opens October 17th) and **alley cats**. Apparently the authors are an underground "**anti-vivisectionist**" group, (against live experimentation on animals). However, I've been unable to decipher their intentions and await future communications...

The University has now greased the goalposts at **Molson Stadium** with vaseline to avoid the kind of gymnastics we saw at the last McGill Queens football game.

Whisper your, rumours, tall tales, folk stories, out-of-control ranting, and gossip, into **Conrad's Ears**. Come down to room B03 of the Union and place your secrets into an envelope marked "**Conrad's Ears**." Or write, telephone, or Telex. Secrets know no technological bounds.

Albert Nerenberg

istingsli

Cinema V, 5560 Sherbrooke West. Call 489-5559 for exact times.

Country Man: If reggae's your bag, then the music of this 1984 Jamaican film is right up your alley. Among the artists to be heard on the soundtrack are Bob Marley, Steel Pulse, and Toots and the Maytals.

Tuesday, October 16, 19h15 at Cinema V.

The Big Sleep: Another classic oldie starring Bogart and his femme fatale, Lauren Bacall. Director Howard Hawks claimed even he didn't know who killed whom in this whodunnit.

Wednesday, October 17, 19h15, at Cinema V.

THEATRE

Theatre Shmeatre: Montréal's original english-language theatre sports group pops open Disarmament Week with a surprise 'IfWe Pop!' popcorn performance. 'IfWe Pop!' -- the nuclear fascination that's sweeping the nation. Don't miss it.

This Sunday, at 20h00, at Le Steppe, 5175 Park. 845-2940.

Anarchist Supper: Remember 'la librairie Alternative'? Possibly the best bookstore in city. Also reputedly the only anarchist owned property in North America. Well, if you haven't noticed, it's falling in. If you want to help them out, you should attend this benefit supper.

Saturday, October 13, 18h00, at café commun-commune, 201 Milton. 842-3344.

VARIETY

Showcase yawns

by John Speagle

CHOM's **Showcase '84**, a series of Monday night offerings of new bands at Club Soda, continued this week with British imports **the Villains** and Montréal's **Rocket Society**.

The Villains, six British expatriates now based in Vancouver, came into town with a reputation as an energetic dance band in the Specials-Madness ska tradition. If you're unfamiliar with the sound, think of uptempo reggae accompanied by walling sax throughout.

The message was clear: smile and have a good time.

Onstage they revealed the polish of a year's touring — moving constantly while never quite hitting full speed. I wanted my pulse to quicken and my feet to move, but they just wouldn't.

The band's early material is clearly the best; more exuberant and more British. On newer songs their ska roots seem a trifle watered down — more like Spoons than the Specials. They could be headed for the dustbin of North American pop mediocrity. Not that I'm whining about the triviality of pop music — something akin to bemoaning

the Gazette for its lack of literary merit. I like good, imaginative pop, but this just falls a little short.

The opening act, **Rocket Society**, played a brand of familiar sounding 2-Tone funk to an indifferent audience. This is a band with potential. But in comparison with their appearances at Concordia's "Jungle Bashes" last year, they were at less than their best. The audience's lack of receptiveness appeared to have a detrimental effect on their show. The sax player warmed the crowd a little with an honest plea that nevertheless summed up my feelings: "If we're boring you, tell us."



diabolically average...zzzzzzzzzzzz

Ryan's campus

by Adam Quastel

Have classes been getting between you and your favourite soap opera?

This all too common problem along with other student afflictions will be addressed by **Campus**, a Players' Theatre production.

Campus is an improvisational drama, a form of theatre new to McGill. Organiser Margaret Mardrossian hopes that this will gain momentum and become McGill's own weekly serial.

The concept is based on a now-defunct Vancouver late night production, "Midnights". **Campus** will attract those on

and off campus who are too busy to catch their daily soap.

Unlike television drama, **Campus** will be improvisational. Situations and settings will be decided beforehand, but that's where the organization stops. All the twist and turns of plot one expects in a soap will be improvised on stage, on the spot.

What is the purpose of this new production? As Mardrossian says, for an "hour of sitting back and having a good time" as well as being a learning experience for students involved. The group hopes to reflect campus life so that the audience can see aspects of student life about which it was not previously aware. The actual performances, Mardrossian hopes, will be filled with cliff-hanger endings — so that we will come back next time — and comical situations well within the serious and dramatic theme. If all goes according to plan, **Campus** will debut on October 31, just in time for Halloween, and will run once a week for as long as the market will bear.

Dance

by Anna Asimakopulos

McGill Dance is alive, vibrant and active, but very neglected.

It is based in a studio on St. Catherine St. near Bleury. Its inspiration and creativity come from Dr. George Mager, of the Faculty of Education. Although his degree is in educational psychology, he is also a sought-after choreographer. He was very active in dance companies in the New York area, and he teaches dance at the studio, in addition to his teaching duties in the Faculty of Education.

McGill Dance is open to the general public, as well as McGill students, for the classical ballet classes given by Dr. Mager. The studio is also used for his Faculty of Education courses in creative dance and exploration through movement.

Dr. Mager's activities at McGill were initially restricted to teaching duties in educational psychology, but he kept active in dance on a part-time basis as a teacher in various private studios.

He decided to stage a special Christmas performance at McGill, using some of the dancers he had been working with, as a sort of a "Christmas gift" for his new institution. The enthusiastic response eventually led to the formation of McGill Dance.

The Dean of the Faculty of Education asked him to chair a newly-formed department for education in the arts; an appointment which was the first recognition of dance as an art form, rather than physical education at McGill.

With the existence of McGill Dance, McGill's involvement with an important art form would seem to be assured. Unfortunately, the McGill administration seem to treat it as though it were an outside activity.

The McGill Dance group — unlike campus theatre groups — must rent McGill facilities if they wish to put on a performance, an economic burden which has made it difficult for them to stage their ballets at McGill. It is ironic that they are regularly invited by other universities to perform, while facing such difficulties at home.

A man of seemingly limitless energy, Dr. Mager creates new and different ballets, striving to be as innovative as possible. His choreography has evolved into contemporary ballet; a heavy modern influence, but still done in the balletic tradition.

He is also planning a dance primarily for children, intending to utilize some children from the Mackay Centre, as well as dancers from McGill.

Bowie and U2 get plasticized



U2 progresses beyond bricks through windows

by Robert Costain

U2 is a group of angry young men who are also nice people. They are also the first band that treated us to the "Lillywhite effect" in all its magnificence.

Now a successful band in popular circles, they are being criticized by their punk-cum-alternative roots for compromising their strong anti-war, racism, violence, and oppression message for popularity, and by their pop-oriented fans who think their proselytizing is tiresome and unnecessary.

U2's latest, **The Unforgettable Fire**, is, as the title suggests, a message to those who abandoned **U2's** more subtle approach to political activism. But the message is as strong as ever. Like their idealized hero, Martin Luther King, it is tempered by a patience and a sense of realism.

Now produced by Brian Eno, the pro-

ducer of every-progressive-artist-of-the-seventies-and-eighties, and Canadian Daniel Lanois, producer of Parachute Club, Luba, and M+M, **U2** have taken on a more textured subtlety, without losing any of the crashing edge given to their sound by Steve Lillywhite.

The verdict? **U2**, despite the questionable strength of their message, remain a band to be listened to, no matter what one's tastes.

*Lillywhite effect: A powerful production effect created by producer Steve Lillywhite, accomplished by accentuating the guitar and percussive elements of a band's musical arrangements and recorded effects. This creates the loud, rhythmic, crashing sound which is characteristic of **U2**, Big Country, Simple Minds.

by Colin McClelland

David Bowie used to mean so much more than he does now. Is it because of that pop-schlock he has been spewing this last while, or is it possible to outgrow Bowie? Worse still, is he regressing?

Bowie peaked with commerciality on **Lets Dance**. It was a long time coming. Now he is on the gradual slide out. He has had his ups and downs both commercially and artistically and they haven't always corresponded. Here they both go down.

Unfortunately his artistic decline started before his latest album, **Tonight**. His ability to innovate peaked earlier on **"Heroes"**, an album which takes us back to the essential Bowie and his ability to adapt and conquer. This is a simple question that leads you in circles: How does Bowie eventually come back on top when there is supposed to be no room left?

Tonight has nine cuts. Three are covers, four are co-compositions, five were written before 1984 which leaves two solely original new songs. **Loving the Alien**, and **Blue Jean**. The album sounds like his **Young Americans** LP with more production and drive and not as many backup vocals. It is structured like **Lodger** in that the opening side is easier listening than the flip side which is traditional Bowie with new hooks and articulate guitar. While continuing the energy of **Lets Dance** it appears more thoughtful, refined and contains dabblings in reggae, new musical territory for Bowie.

I suspect a live album will be the next step in Bowie's evolution.

VARIETY

A Soldier's Story: message not received

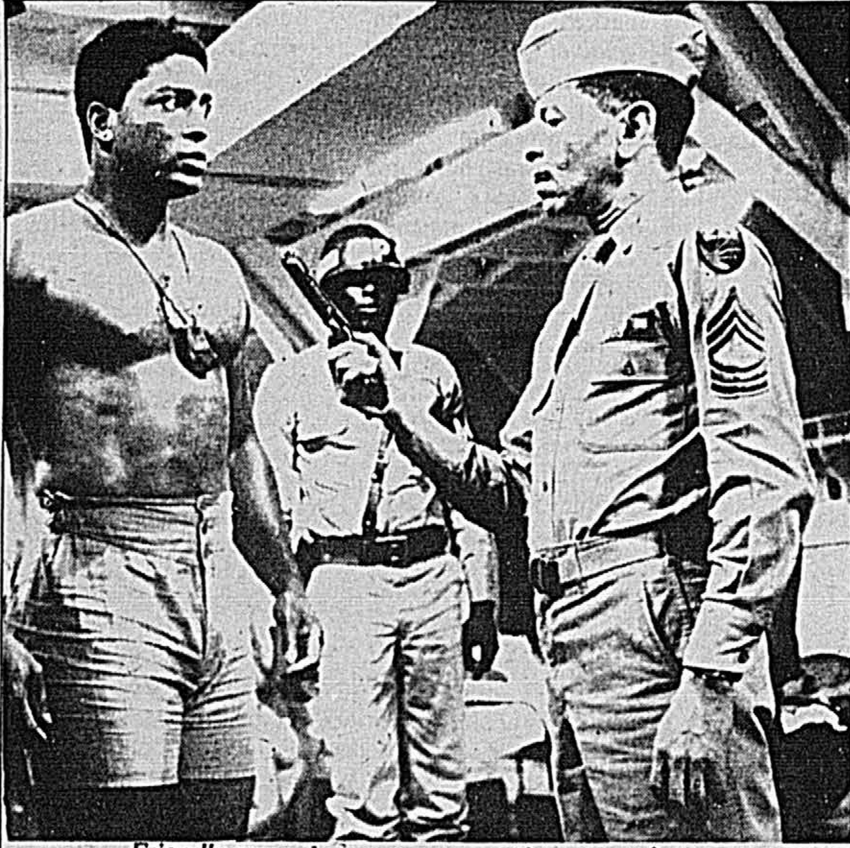
by Robert Costain

A Soldier's Story is Hollywood's latest attempt to counter accusations of being the source of truckloads of colourful, flashy, but meaningless reels of wasted celluloid.

Whether this movie succeeds in changing anyone's belief that most Hollywood films cannot compete against the greater "depth" of foreign cinema is questionable.

A Soldier's Story leaves one feeling that it is a "message" film; that it has spouted some profound piece of wisdom which we should all take to heart. Unfortunately, on the same gut level as one feels a message being communicated, one feels somewhat empty as well, as if what has just been perceived is somehow lacking.

Just what is the message of **A Soldier's Story**?



Friendly sarge demonstrates assertive persuasion

The film operates on two levels, one concerned with the more intangible, abstract qualities of the story's theme, and the other with leading the viewer on a twisting, deceptive whodunnit.

Based on Charles Fuller's Pulitzer Prize winning play, the film, according to the studio publicity, is meant to be an "exploration of changing social attitudes, both black and white at the end of World War II." The "exploration" occurs in the context of a racist black army sergeant whose racism is directed not against whites, but against other blacks. The sergeant, played brilliantly by Adolph Caesar who created the character on stage, hates the stereotypical image of "shiftless, lazy" blacks so much, that he brutalises any black under his command whom he perceives as representing this stereotype.

The sergeant's racism results in tragedy, and he himself is later murdered. A black officer (who, as the movie takes great pains to point out, was a real rarity in 1944) is sent to investigate the killing.

The mystery is revealed in a series of flashbacks which tell the audience about the nature of the sergeant's relationship to his company and the extent, increasingly evident throughout the film, of his racism.

But the film is weak in its exploration of the racial question. White racism and bigotry is axiomatic throughout the film, and as such does not seem to have been of great concern to the film-makers. What is of more concern is the way blacks dealt with racism within their own community, and in the end all that is shown to the au-

dience is that, yes, black people can be racist, too.

While explicit in its denunciation of racism and its espousal of racial solidarity as a precondition for solving anything, this film nevertheless skirts the issue of black-white relations completely. The subtleties of these relations, the psychological cruelty and trickery of whites, especially in a military context, are scarcely mentioned, and malice and brutality is seen as the exclusive property of the black racist character.

As a detective story, the film works much better. It is a fairly riveting whodunnit which, although it degenerates into playing a couple of cheap tricks on the amateur detectives in the audience, still manages to keep the movie functioning at the entertainment level. Until the very end, the audience can only suspect who the culprit actually is. Unfortunately, as is often the case with old-fashioned whodunnits, the solution is almost predictable in that the criminal is, of course, the least likely suspect.

Can **A Soldier's Story** be recommended? If viewed as a film with a message or an axe to grind, it has minimal impact. It is preaching a muddled message to either a converted middle class audience who leave the theatre saying, "Oh isn't it simply awful what they did to those poor people back then?" or a bigoted audience who don't understand the message because of its lack of clarity.

But it compares favourably to an above average episode of *Remington Steel* as a detective story.

video innovator exhibits art

by Ingrid Abramovitch

Twenty-five years ago a West German gallery presented an exhibit featuring thirteen malfunctioning television sets and the freshly slaughtered head of an ox. It was probably the first exhibit of video art anywhere, and, judging from the recent Video 84 show, it was the forerunner of a major twentieth-century art form.

The mind behind that controversial show was that of Nam June Paik, the "pioneer of video" and the subject of an exhibit at Galerie Esperanza until November 10. Featured are one video installation, paintings, drawings and etchings, some of which have been created expressly for the Montréal show.

In a world in which our intellectual and economic horizons are slowly narrowing to the twelve-inch diagonal of a video screen, Paik's vision seems especially current. His view of the artist's role in today's world is that of a communicator, making information accessible to the public. His message, then, is the media — and to drive this point home he has devoted an entire room in the exhibit to images of

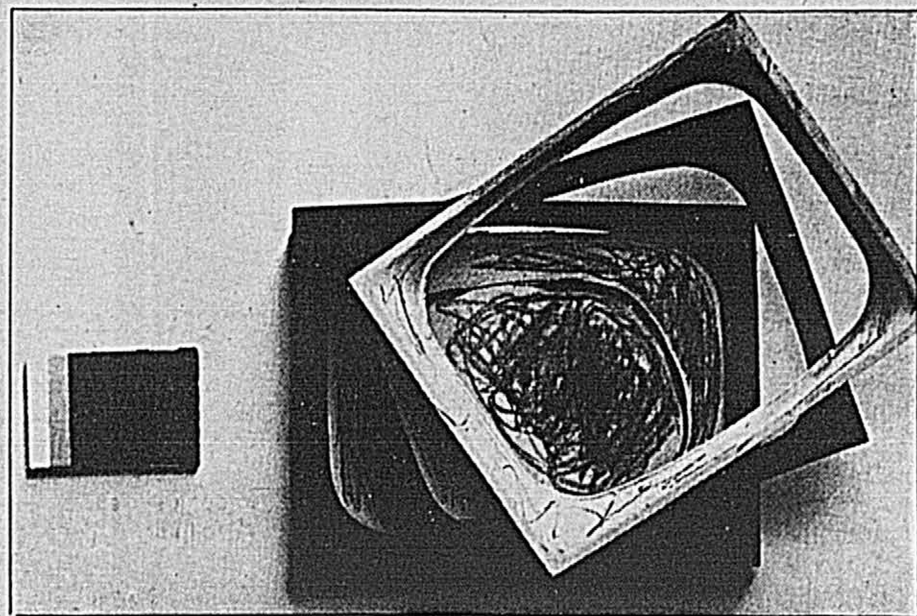
Marshal McLuhan. These have been distorted through techniques based on current technology, such as Paik's McLuhan laser photo series.

Paik was born in Korea, educated in Japan and Germany, and has been based in New York City since 1964. This background provides a crucial tension in his art, in which the confrontation between Eastern and Western philosophy is a recurring theme. His work at Esperanza shows the synthesis of his experience and his ideas.

Paintings incorporate hieroglyphics with television test patterns, oriental script with TV dials and joysticks. Antennas crown TV-shaped canvasses.

The centrepiece is a new installation, *T.V. Buddha N° 3*, in which an ancient-looking statuette of a buddha sits contemplating a television screen, which repeats endlessly a distorted videotape of a Marshal McLuhan interview.

As a student Paik studied philosophy and music, and began his career as a composer of electronic music. His musical background is still evident in



works like *Etching on Etching*, which incorporates a page from one of his early musical compositions. More important are the many references in the exhibit to the musician John Cage, who in the early sixties inspired Paik to integrate sight and sound in innovative ways. Cage's view that music, ideas and the contemporary world should be combined in art is central to Paik's work.

Unfortunately, the Esperanza exhibit is hardly as provocative as that first held a quarter-century ago. Current preoccupations have certainly vindicated Paik, but apart from his idea of the artist as a humanizing bridge between technology and people, he does little more than report on our present situation. Despite this, the show is enjoyable and certainly a coup for the Montréal art scene.

Remember: the Supplement meets today at 15h00 in the Daily. There will be a staff meeting at 16h00 in the same place. Please be there. We need quorum.

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Sports Shorts



McGill Redmen place kicker/wide receiver Glenn Miller, who set an OQIFC record by kicking six field goals in McGill's 32-16 victory over the Carleton Ravens here last Saturday, has been named the 'Asics Tiger' QUAA university athlete of the week.

The announcement marked the second consecutive week a McGill competitor was chosen for this award. Last week McGill's Karen Gordon was honoured for her cross country running. The team most recently placed first at Sherbrooke last Saturday.

Miller connected on field goals of 20, 21, 44, 32 and two of 15 yards in the cool, clean, crisp, clear fall air at Molson Stadium to vault McGill into sole possession of second place with a 3-1 record. McGill trails only the surprisingly-undefeated Bishop's Gaiters (4-0) who pummeled the Concordia Stingers also last Saturday, 34-16.

Mike Sanham and Frank Oliveri scored touchdowns to round out the scoring for McGill who can obliterate the 1-3 Stingers' playoff hopes with a victory at Concordia this Saturday.

"We're certainly not taking this one lightly," Miller said of the annual Shaughnessy Cup game at Concordia Stadium. "They've been good in the playoffs so for us it would be especially satisfying to end Concordia's season early."

HOCKEY UPDATE: by Earl Zuckerman

One of this year's best Redmen prospects, forward Benoit Lafleur, will receive a QUAA bursary, it was announced at a press luncheon held in Old Montréal last Thursday. The St. Hyacinthe, Québec, native potted 50 goals and added 74 assists in two seasons with Les Casters de St. Jean of the Québec Major Junior Hockey League.

Two hockey Redmen from last year's squad, Alan Crawford and Yves Beaucage, will be playing in France this season...Beaucage, who captained the 83/84 team, graduated with a four year iron-man streak of 157 games played. Since coming to McGill in 1980, the Town of Mount Royal native never missed a league game (101) and only missed one of the 165 games the 'Red and White' played during his tenure.

Among the bulging number of Redmen prospects this season who have either been drafted by or had try-outs with NHL teams are: Alain Robichaud (Pittsburgh Penguins camp, 1983) who is back after scoring 30 goals in 36 Redmen games in his QUAA rookie season last year, player-assistant coach Réal Palement (Montréal Canadiens '79, St. Louis Blues '81, '82) who becomes eligible to play again November 27, and rookies Kelly Hubbard Minnesota North Stars, '81) and André Martin (Québec Nordiques training camp, '82).

COMING UP: Saturday's football game begins at 13h00. McGill fans can take Sherbrooke bus 105 from the Vendôme Metro to the game...Tomorrow night Bishop's University plays the defending QUAA champions, the McGill Redmen, in soccer action tomorrow night at 20h00 at Molson Stadium. Admission is free...The Redmen hockey team is playing at the York University Early Bird tournament in Toronto this weekend...The Martlet volleyball team heads to the Queen's Open...The Martlet field hockey team will be playing in the OWIAA tournament Part II at Trent University...And the McGill rowing team will be competing at Brock University while the cross-country team will be at the Royal Military College in Kingston.

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continued from page 1

sibility of the researcher.

President of Students' Society, Grace Permaul, opposes the university's present policy on military research. "I am against any kind of weapon development. Development in new areas such as FAE's is particularly dangerous," she said. "If we have to be first in something, it should be something other than first in the destruction of life."

Permaul says Students' Council will debate the question of McGill military research at their next meeting.

Shragge recommends an ethics committee be formed like those required in medical sciences when research is conducted on human or animal subjects.

"The debate should no longer be kept within the privacy of their laboratories. Let them (the researchers) argue what they will, but let them argue it publicly," he said.

At present, the university is not authorised to make public the details of any contract between a research and a granting agency.

As a result, researchers accepting military grants must answer only to MacLachlan, and their own conscience.

MacLachlan said even if an official ethics committee was established, the confidentiality of the researchers' work would have to be respected.

"It is their intellectual property," he said.

...two million poof!

continued from page 1

Anglophones."

"We are more underfunded than French universities," he said. English universities receive \$-10 per cent less than is needed to cover their current costs, according to a Québec government study released last spring.

To raise the promised \$4 million, Berubé tried to divert money from French univer-

sities, which were not interested in funding anglophones.

John Armour, McGill Vice-Principal Finance, does not blame them. "Naturally they were upset. No Quebec university has enough money" he said. "I think they (the government) were trying this instead of going to the tax payers."

The Quebec government has another alternative to funding McGill — making students assume a greater proportion of their education costs. At the press conference, Berubé said, "This may be the time to reconsider the policy of frozen tuition fees." Fees for Quebec students have not been raised since 1972.

EVENTS

Medical Writing — a seminar will be presented by Peter Morgan, editor of the Canadian Medical Association Journal at 13h00, Room 25 of Purvis Hall. Circle K is having a meeting to plan our visit to the home for children today at 17h30 in Union 107-108. All welcome. **Hockey** — the Faculty of Arts first tryout practice will be Friday at 19h45. You must first attend the meeting in the Arts Council Room tomorrow at 18h00 if you intend to try out. For information, call André Dery at 931-7708. **Bible study** for students of all denominations, led by Chris Ferguson

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Project Ploughshares presents Dr. James Garrison speaking on "The Russian Threat: It's Myths and Realities" Leacock 26. For information call 392-3008.

Having troubles at work? Speakers from Rank and File, a Montréal community group of legal advisors will be informally discussing employment problems at the Law Faculty today at 12h00 in room 204. All welcome. Sponsored by Women and the Law.

CBC-McGill recital series opens with "Une Solréc a l'Opéra"; Shari Saunders, soprano, Theodore Baskin, oboe and Paul Helmer, pianist and winds. Tonight at 20h00, Pollack Hall. Religious Studies Professor F.R.J. Knecht of Amsterdam will speak on "An Ecumenical Paradox: Pierre Jurieu's Ideas on the Unity of the Church" Birks 111 at 12h00. For information call 392-4826.

FRIDAY

McGill Contemporary Dance Ensemble A general meeting at 16h30 today in the dance room of the Currie gym. All welcome, come dressed to dance.

McGill Film Society deeply regrets the cancellation of "Of Human Bondage", scheduled to be shown tonight. Simulation gamers meet today at 13h00 in Union 412 if interested in Dungeons and Dragons. Everyone welcome.

SATURDAY

Whiskey Jack a dynamite bluegrass band at the Yellow Door, 3625 Aylmer tonight at 20h30.

The Sisters are coming together, live in concert, the Seven Sisters and the Beverly Sisters tonight in the Union Ballroom. Admission \$3, tickets available at Sadie's. At the door, \$4 with McGill I.D. card and \$5 general public.

McGill Film Society presents "The Wanderers" tonight at 18h15 and 20h30 in Leacock 132.

McGill Iranian Students Association Mehregan celebration, featuring food and Persian music, tonight 19h30 in Union B09. Admission is \$1 members and \$2 non-members.

SUNDAY

Come worship at 10h30 at St. Martha's-in-the-Basement, 3521 University. Brunch follows, all welcome. For more information call 849-2042 or 392-5890.

McGill Student Pugwash meeting today at 15h30, Burnside 426. All welcome. Remember to bring your I.D. to get into the building.

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